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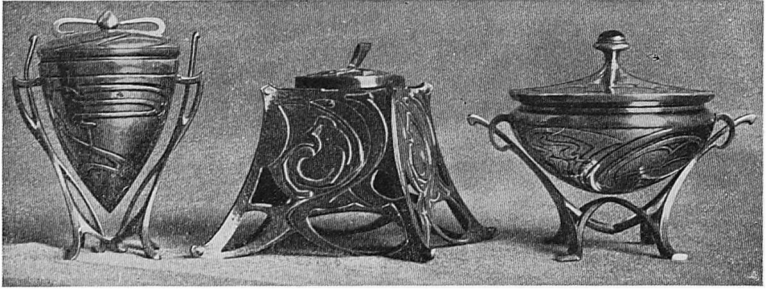
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GLEANINGS FROM AMERICAN ART CENTERS

The seventy-second annual exhibition of the Pennsylvania Academy of Fine Arts will open to the public on Monday, January 19th, the previous Saturday being devoted to the press view and varnishing day, with the reception and private view in the evening. Works in any medium coming within the scope of the fine arts are eligible to exhibition. The academy collects and returns, free of charge, works in Philadelphia, New York, and Boston. Works submitted from other places are to be transported at the expense of the sender. The awards for the exhibition are as follows: The gold medal of the academy, in recognition of high achievement, to American painters and sculptors represented either in the exhibition or the permanent collection, or adjudged to have merited the distinction for eminent services to the cause of art or to the academy; the Temple fund prizes, founded by the late Joseph E. Temple, with an annual income of eighteen hundred dollars, for the purchase of works by, or the award of medals to, American artists, a gold medal to be awarded by the painters' jury of selection for the best painting in oil; the Walter Lippincott prize of three hundred dollars (tenth award), with an option on the part of the founder to purchase the chosen work. This prize for the best figure-painting in oil by an American citizen; the Mary Smith prize of one hundred dollars, founded by the late Russell Smith (twenty-fifth award), for the best painting by a woman artist; the Jennie Sesnan prize, a gold medal endowed by Miss Elizabeth W. Roberts, in memory of a beloved model, for the best landscape. This prize is available for the first time. The jury of selection for painting consists of J. McClure Hamilton, chairman, Thomas Eakins, Thomas P. Anshutz, Colin C. Cooper, Robert Henri, J. Alden Weir, W. Sergeant Kendall, Childe Hassam, Louis Paul Dessar, Frank W. Benson, Wilton Lockwood, Philip L. Hale. The jury on sculpture consists of Charles Grafly, F. Edwin Elwell, Cyrus E. Dallin. J. McClure Hamilton, J. Alden Weir, and Colin C. Cooper are the hanging committee. The selection of pictures by American artists in Europe will be in the hands of a jury composed of Alexander Harrison, S. Seymour Thomas, and Walter Gay.

✱ The sixty-seventh exhibition of the Boston Art Club, limited to oil-paintings and sculpture, will open Friday evening, January 2d, with an informal reception by the members to their friends, and close Saturday evening, January 31st. The club has appropriated one thousand dollars for the purchase of works of art from the exhibition. A condition is, that the works shown shall never before have been publicly exhibited in Boston. Collection and return free of expense



COPPER VESSELS

By John Th. Uiterwyk & Co.

are only for pictures within the old city limits. Unless offered under special agreement, all other contributions must be sent to the Williams & Everett Company, 190 Boylston Street, with charges prepaid. All works must be ready for collection on December 22d, and no picture will be received after December 23d. No more than three works by the same artist will be exhibited. The committee on exhibition comprises Walter L. Dean, chairman, Cyrus E. Dallin, Thomas Allen, Henry H. Gallison, Frank H. Richardson. The members of the jury are Cyrus E. Dallin, Wilbur Dean Hamilton, William P. Burpee, Ernest L. Major, Frank H. Tompkins, Francis Draper, John J. Enneking. The members of the hanging committee are Cyrus E. Dallin, Ernest L. Major, Francis Draper, Wilbur Dean Hamilton, Frank H. Tompkins.

✿ The seventy-eighth annual exhibition of the National Academy of Design will be opened in the galleries of the American Fine Arts Society, 215 West Fifty-seventh Street, New York, on January 3, 1903. It will close January 31st. Exhibits will be received only on December 15th, 16th, and 17th. Varnishing day will be January 2d. The members of the jury are George W. Maynard, Louis Moeller, H. Siddons Mowbray, Charles H. Miller, J. C. Nicoll, Thomas Moran, J. Francis Murphy, Frank V. Du Mond, and L. C. Earle. The hanging committee is composed of George R. Barse, Jr., Walter Palmer, and Charles C. Curran. The awards will be as follows: The Thomas B. Clarke prize of \$300 will be awarded for the best American figure composition painted in the United States by an American citizen, without limitation of age; the Julius Hallgarten prizes of \$300, \$200, and \$100 will be awarded for the three best pictures in oil colors painted in the United States by American citizens under thirty-five years of age; and the Inness gold medal, presented by George Inness, Jr., in memory of his father, will be awarded for the best landscape in the exhibition.

✿ The fourth annual exhibition of the American Society of Miniature-Painters will be open to the public at the galleries of M. Knoedler & Co., New York, from Saturday, December 27th, until Saturday, January 10th, inclusive. The exhibition will consist of original miniature-paintings. Works from photographs will not be admitted. All works intended for this exhibition must be delivered at the Artists' Packing and Shipping Company, 139 West Fifty-fourth Street, on Saturday, December 20th. The jury of selection will consist of Alice H. Brewer, Lydia F. Emmet, I. A. Josephi, Margaret Kendall, Thomas R. Manley, and Theodora W. Thayer. The hanging committee will be Thomas R. Manley and Theodora W. Thayer.

✿ The annual color exhibition of the Plastic Club, Philadelphia, will be held at the room of the club from Friday, December 5th, to Saturday, December 20th.

✿ The "Cercle Littéraire Franco-Américain" has arranged for the latter part of December or the early part of January an exhibition of those designs in plaster submitted by sculptors in France, Italy, and America, in competition for the monument to Admiral de Ternay and the six thousand French soldiers who landed with him at Newport during the War of the Revolution. The corner-stone of this monument has already been laid at Newport, at the very point where the French soldiers disembarked, the ground having been given by the city of Newport to the C. L. F. A. for this very laudable purpose.

✿ The Washington Water-Color Club will hold its seventeenth annual



BUST AND VASES OF TERRA-COTTA AND IRON
By Wilhelm Zsolnay

exhibition in the Hemicycle of the Corcoran Gallery of Art, December 1st to 17th. The board of trustees of the Corcoran Gallery has generously arranged to renew the offer of two prizes which will be



BRONZE BAS-RELIEF
By A. Charpentier

awarded to the best two pictures, as follows: First prize, one hundred dollars; second prize, fifty dollars. The two pictures to receive their awards will be selected by an expert jury, none of whom will be members of the Washington Water-Color Club. The officers of the club are: William H. Holmes, president; Miss Bertha Perine, vice-president; Carl Weller, treasurer; Miss Grace E. Atwater, secretary; board of managers, H. Hobart Nichols, William Fuller Curtin, James Henry Moser.

✿ The Pennsylvania Society of Miniature-Painters opened its first annual exhibition on Monday, November 3d. The society secured for its exhibition the galleries of Craig & Evans, 1604 Chestnut Street. The officers of the society are: Mrs. John Madison Taylor, president; Ludwig E. Faber, vice-president; Miss A. M. Archambault, secretary; and Mrs. A. H. Smith, treasurer. Among the exhibits were the famous collection of celebrated persons owned by Peter Marie, of New York.

✿ The Society of Artists of Central New York is a new organization which opened its first exhibition at Syracuse in the Museum of Fine Arts of that city. Roswell D. Hill, of Syracuse, is president, and W. Castle Keith, secretary. Original works in oils, pastels, and

sculpture were shown during the month of November.

✿ The exhibition of Dutch and Flemish etchings which was recently opened in the print-rooms at the Museum of Fine Arts, Boston, illustrated four centuries of the work of the engravers of those countries, and was composed chiefly of the examples contained in the Harvey

D. Parker collection. From the earliest period of the art it extended to the most modern development, as exemplified in the work of Jongkind, Philip Zilcken, and Charles Storm Van's Gravesande. Naturally, the central interest in any such collection must be in the production of the greatest of all engravers, Rembrandt, who was represented by thirty-three of his plates.

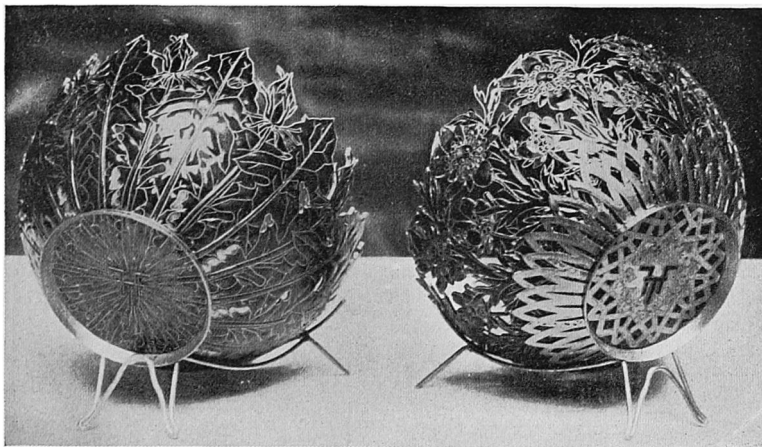
✿ The most important recent art event in Boston was the opening of the Copley Society's second annual exhibition in Copley and Allston halls. The collection includes paintings in oil, water-colors, pastels, miniatures, and sculpture. Contributions were sent from the artists of New York City, Philadelphia, Pittsburg, Milwaukee, Washington, Atlanta, New Orleans, Minneapolis, New Haven, Rochester, Columbus, and other principal towns in New England and the United States. The exhibition is a very interesting and attractive one, of great variety, and well exhibits contemporary American art, though the examples shown are mostly portraits, there being but a limited number of landscapes. The following-named Boston artists are represented: Edward H. Barnard, Frank W. Benson, Frank A. Bicknell, Anne D. Blake, Ethel Blanchard, Dwight Blaney, William P. Burpee, I. W. Caliga, Adelaide C. Chase, W. W. Churchill, Lucy S. Conant, Howard G. Cushing, John J. Enneking, Frank P. Fairbanks, T. G. Frothingham, I. M. Gangaigigi, Sears Gallagher, Lillian W. Hale, Philip L. Hale, W. D. Hamilton, A. M. Hazard, Charles E. Heil, W. P. Henderson, Charles Hopkinson, E. L. Ipsen, Louis Kronberg, L. L. Kaula, W. J. Kaula, May H. Loud, M. L. Macomber, H. D. Murphy, Eric Pape, W. M. Paxton, L. C. Perry, F. H. Richardson, Denman W. Ross, Martha Silsbee, A. E. Smith, E. V. Taylor, Sarah W. Whit-



BRONZE BAS-RELIEF
By A. Charpentier

man, Charles H. Woodbury. One of the notable features of the exhibit are three of John S. Sargent's recent works. They are the portraits of Mrs. W. C. Endicott, Mrs. Joseph Chamberlain, and William M. Chase, the artist of New York, whose portrait is to be placed in the Metropolitan museum of art.

✿ The thirteenth annual exhibition of the New York Water-Color Club was recently opened at the galleries of the American Fine Arts Society. 'There is quite a large group by Winslow Homer, and among the other contributors of note are Henry B. Snell, Charles H. Wood-



BOWLS OF TRANSPARENT ENAMEL

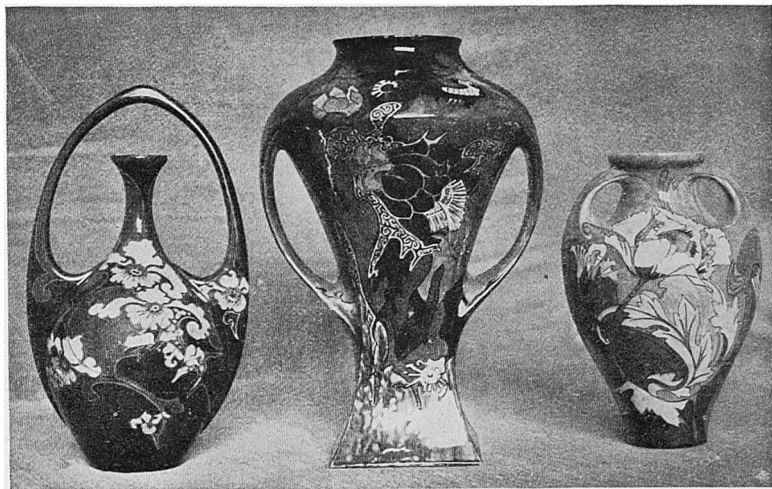
By Fernand Thesmar
Paris Salon, 1902

bury, Sarah C. Sears, Charles H. Pepper, Clara Weaver Parrish, Rhoda Holmes Nicholls, Charles Austin Needham, C. T. McChesney, Dodge McKnight, Fernand Lungren, John La Farge, Childe Hassam, Charles Warren Eaton, Blanche Dillaye, Elliott Daingerfield, Charles C. Curran, C. C. Cooper, S. R. Burleigh, Hugh Breckenridge, Robert Arthur, and Dwight Blaney. In all, one hundred and ninety-four persons contribute over three hundred and fifty works of art.

✿ The exhibition season in Providence was recently inaugurated by a reception in the art galleries of the School of Design, to open the exhibition of paintings by leading American artists, which comprises one of the most important collections ever brought together in that city. The success of the similar exhibition last year evidently had the effect of inducing the artists to send their best work, and the collection included a number of important canvases by artists of international reputation. As last year, a painting is to be selected for the

school by a special committee to be purchased with the income from the Jesse Metcalf fund, thus assuring a fine growing collection.

✿ Instead of being the nearest and truest expression of the national life, as it was in Greek antiquity, sculpture everywhere to-day has sunk to a subordinate place. In America it has only begun to have an independent existence. France is to-day the home of modern sculpture, but even from this near neighbor not many direct examples of work have been brought in; a few of Barye's groups, still fewer of Rodin's figures, and the tale is about told. In the face of these



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facts, therefore, the National Sculpture Society's share in the recent exhibition in New York is to be regarded as distinctly encouraging. The visitor found there, among a swarm of mediocrity, several promising performances, a few more that were competent and interesting, and at least one masterpiece. Nearly all the best American sculptors contributed, Mr. St. Gaudens and Mr. Macmonnies being exceptions much regretted. The masterpiece was "The Hearer," a colossal figure in marble by George Grey Barnard, which divided the honors of position on the main promenade with the equestrian Washington of Messrs. French and Potter. "The Hearer" is one of a proposed group of over twenty figures of men, women, and children, embodying the sculptor's conception of "Primitive Man." Such a creation is almost of necessity a labor of love, and therefore partakes of the artist's enthusiasm as an ordinary commission rarely does.